

# Kunsthalle Wien

Tell us the



Names

A MOVIE BY  
LAM-GELATIN-GILLIC

STINKING

DAWN

GIVE THEM A BONE TO SWALLOW

Museumsquartier #StinkingDawn  
5/7-6/10 2019

WE MUST INVENT A NEW LANGUAGE

# Gelatin & Liam Gillick

## Stinking Dawn

“Today, what does it mean to be a Revolutionary? What does it mean to think back on the basic idea of a force which wants to change society? Not only is the revolutionary destiny at stake, but also the movement of all women and men that have changed the world!”

*Stinking Dawn* is an exhibition that takes the form of the production process for a full length feature film by Gelatin and Liam Gillick. Written and directed by Gillick, the production is developed, staged and enacted by Gelatin. The film examines the limits of human tolerance in the face of oppression, political crisis and excessive self-delusion. Based on the shooting script by Gillick, Gelatin plays the main characters – four privileged young people who grew up at a time of crisis and move through various stages of development and self-enlightenment towards a final of collapse, conspiracy and broken dreams.

During the shooting period (4–14 July), all visitors to the exhibition will be potential performers, inside a sprawling modifiable stage setting designed by Gelatin – a monumental faux-stone toy-block architecture of colonnades, amphitheatres, night-club interiors, and prison.

The only permanent members of the cast are the four members of Gelatin, appearing in homemade costumes to star as of those “pathetic young snobs” who “try to keep afloat in what already could only be called post-leftism”. What initially sounds like the realization of a socialist pipe dream quickly turns into a sophisticated interrogation of ideals and values that are being eroded before our eyes by the contemporary “post-utopian situation” – a very real set of fears, envy and conformism fanned by the “neoliberal counter-reformation”.

Gillick’s film script is in part based on *Vivre et penser comme des porcs. De l’incitation à l’envie et à l’ennui dans les démocraties-marchés*, a book published in 1998 by the French philosopher and mathematician Gilles Châtelet (the English translation was released in 2014 as *To Live and Think Like Pigs – The Incitement of Envy and Boredom in Market Democracies*).

The titular “pig” is the neoliberal egomaniac whose desires, strategies and projects serve a single objective: to increase the productivity and profitability of his own human capital. Also woven into *Stinking Dawn* is the life of the publisher and active communist Giangiacomo Feltrinelli, the scion of a wealthy Italian family who died in 1972 under contested circumstances, having taken direct action against the state.

Gillick’s art is informed by his distaste for the demonstrative exercise of authority in any form, and since the 1990s he has sought to realize his projects in ways that chart a genuinely novel alternative to hierarchical power structures. A key strategy in this context has been working with other producers: what sociologists call parallel play. *Stinking Dawn* is a case in point: the project grew out of long conversations with Gelatin that began in the early 2000s. Like Gillick, Gelatin have always offered alternatives to standard models of art and suggested new ways to create and live. They will continually expand on the script by pursuing parallel narratives to the main drive of the text.

After the shooting in July, the artists move to the studio for the film’s post-production; the exhibition remains on view, and a succession of – finished or provisional – edited sequences are projected onto the sceneries in the gallery. Reflecting the process-based and never stringently choreographed quality of the film, the exhibition will keep changing until closing day. The “end” of the presentation will at once be a prelude to the film’s premiere, to be held in the autumn of 2019 at an as yet unspecified venue outside Kunsthalle Wien.

*There are four kinds of silence:  
Literal, allegorical, moral, divine.  
And putting all four together is difficult,  
almost impossible.  
And then, there is harmony.  
And this happens a few times in a life time,  
then you die.  
This is very important.*

(from: Liam Gillick, Script for  
*Stinking Dawn*, 2019)

### Curators

Lucas Gehrmann  
Luca Lo Pinto

**Gelatin** are four Vienna-based artists. They first met in 1978, when they all attended a summer camp and have been working and playing together ever since. They began exhibiting internationally in 1993. Gelatin's practice incorporates the codes of relational aesthetics, their invented sculptural language and approach that is anarchic and irreverent. Humour and logic, as well as chaotic precision, are key instruments in the conception of new works. Their art draws a line from the insular and individual to the open-ended and collective, from the overtly erotic to the sublimated joy of togetherness. Often museum visitors become part of their performances, which aim at transforming the audience into a community.

Gelatin has exhibited internationally in institutions including the Museum Boijmans van Beuningen, Rotterdam; the Fondazione Prada, Milan; the Musée d'Art Moderne de la Ville de Paris; Kunsthau Bregenz; Kunsthalle Krems; and the 21er Haus, Vienna. Their work was included in Manifesta 11 in Zurich, the 49<sup>th</sup> and 54<sup>th</sup> Venice Biennale, the 1<sup>st</sup> Moscow Biennale, the Aichi Triennale, the Gwangju Biennale, the Shanghai Biennale, the Liverpool Biennial and EXPO 2000.

Based in New York, **Liam Gillick** (b. Aylesbury, UK, 1964) deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. He has developed a number of key narratives that often form the engine for a body of work. Gillick's work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalised, neo-liberal consensus. His work has been included in documenta and the Venice, Berlin and Istanbul Biennales; he represented Germany at the Venice Biennale in 2009. Solo museum exhibitions have taken place at the Museum of Contemporary Art in Chicago, the MoMA in New York and the Tate in London. Over the last twenty-five years, Gillick has also been a prolific writer and critic of contemporary art. He is the author of a number of books including a volume of his selected critical writing. He has also realised high-profile public projects including the British Government Home Office building in London and the Lufthansa Headquarters in Frankfurt.

Throughout this time Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner and Louise Lawler.

## *Stinking Dawn, 2019*

### SCENES

#### OPENING SCENE

Sound equipment should be located somewhere in the space. This is a space of rehearsal of one song that will keep being practiced until the end of the film. We will keep coming back to this attempt to "perfect" the song. This opening scene of rehearsal will allow us to meet each character and to start to identify their different personalities.

#### BACKGROUND TO THE CHARACTERS

We will start to understand the background of these people and move off with them in isolation.

The different ways they have become politically enlightened will be expressed.

#### THE SET-UP

We will start to see contradictions in the characters. Divergences. Each seems destined to join different, opposing but closely related social/political movement.

#### CATALYTIC INCIDENTS

Each character is shocked by the banal reality of their chosen movement. And each explodes with incoherent rage at an important meeting.

#### SELF DOUBT AND TRANSFORMATION

It is necessary for each character to escape in different directions – unknown to the others. Each has inherited great wealth which causes self-reflection and confusion.

#### BREAK OFF AND CREATIVITY

Each character decides to start some kind of creative company. Books, music, art or some other media form.

#### NEW CHARACTERS AFFECT THE STORY

Each character is contacted by an unknown romantic revolutionary protagonist who suggests that what they are doing is not enough. The characters do not know about the lure of the external power that is happening to the others.

#### A DESCENT INTO REVOLUTIONARY GOOD TIMES

Each character runs off with their own romantic revolutionary hero. Sex, good times, late nights, Basketball. Desire and hope.

### THE NIGHT CLUB SCENE

#### HALF FINISHED

Each character is inspired and decides that they must return in secret and engage in direct action to undermine the system of all the other characters.

#### HERE COME THE BADDIES

The contradictory expressions of direct action draw the attention of the authorities who want to step in and prevent the chaos that is taking place.

#### EVERYTHING IS DESTROYED

The whole structure of desire, change and potential is in ruins. Each character has destroyed the other's dreams.

### THE SONG

#### EMOTIONAL DEVASTATION

In the aftermath of the Crisis, the hero hits rock bottom emotionally as everything falls apart.

#### THE BEGINNING OF THE END

The revolutionary protagonists who had inspired the characters arrive incognito at the same time to find the whole system is in complete chaos. They are deeply disappointed by the failure of their protégés.

### FINALE

The characters try for one last direct action of great impact and potential for change. One heads to a power line, one heads to a sewer, one heads to a reservoir and the other heads for a cellphone tower. We never see what happens to them but everything is now quiet on the set.

#### THE LAST SHOT

We now see the entire set of the film for the first time. A long and slow camera travel among the ruins. We also hear the song that has been rehearsed throughout the making of the film for the first time in its complete form.

#### THE POSTSCRIPT

The film centres around four characters. These characters can be played by anyone in the cast at any time. There can be one person playing each character, everyone can play each character at the same time, or any combination of people can play each

character at the same time. Each character is neither male or female, young or old.

The film follows the development of these characters towards what appears to be an eventual death which is either the result of suicide, an accident or an execution by agents of the State.

During the route towards the character's apparent demise we hear from different distinct "voices" that are in conflict.

Each voice expresses an aspect of conflict.

## *Stinking Dawn (The Song)*

F7

This popular sentiment grows from divine mechanisms

F7#9

Sensual and mystic rapture binds me to you

F6/9

I should change the object of my desires

EbM9

Be no longer satisfied with petty daily joys

F6/9

Be a hermit who gives up everything

Eb6/9

I've come searching for you

DbM#11

Needing to talk to you

F6/9

Because I like what you think and say

Eb6/9

I've come searching for you

DbM#11

Needing to talk to you

F6/9

Because I like what you think and say

Eb6/9

Because I like what you think and say

DbM#11 C  
Because I like what you think and say

F  
In you I see my roots

C7  
This century which is ending

F  
Full of parasites with no dignity  
Only urges me, urges me

C7  
Urges me-me to be better (With more willpower!)

F  
To search for one above good and evil

C7  
To be a divine image of this reality

C7  
I've come searching for you

F  
Because I'm happy with you

F7  
Our childhood snacks will never come back!

(No more May afternoons!)

F7#9  
Our childhood snacks won't return!

F6/9  
Our childhood snacks won't return!

EbM9  
May afternoons! Bread and chocolate!

F6/9 F7  
Mama! Our mother!

F7#9  
Our mother won't return!

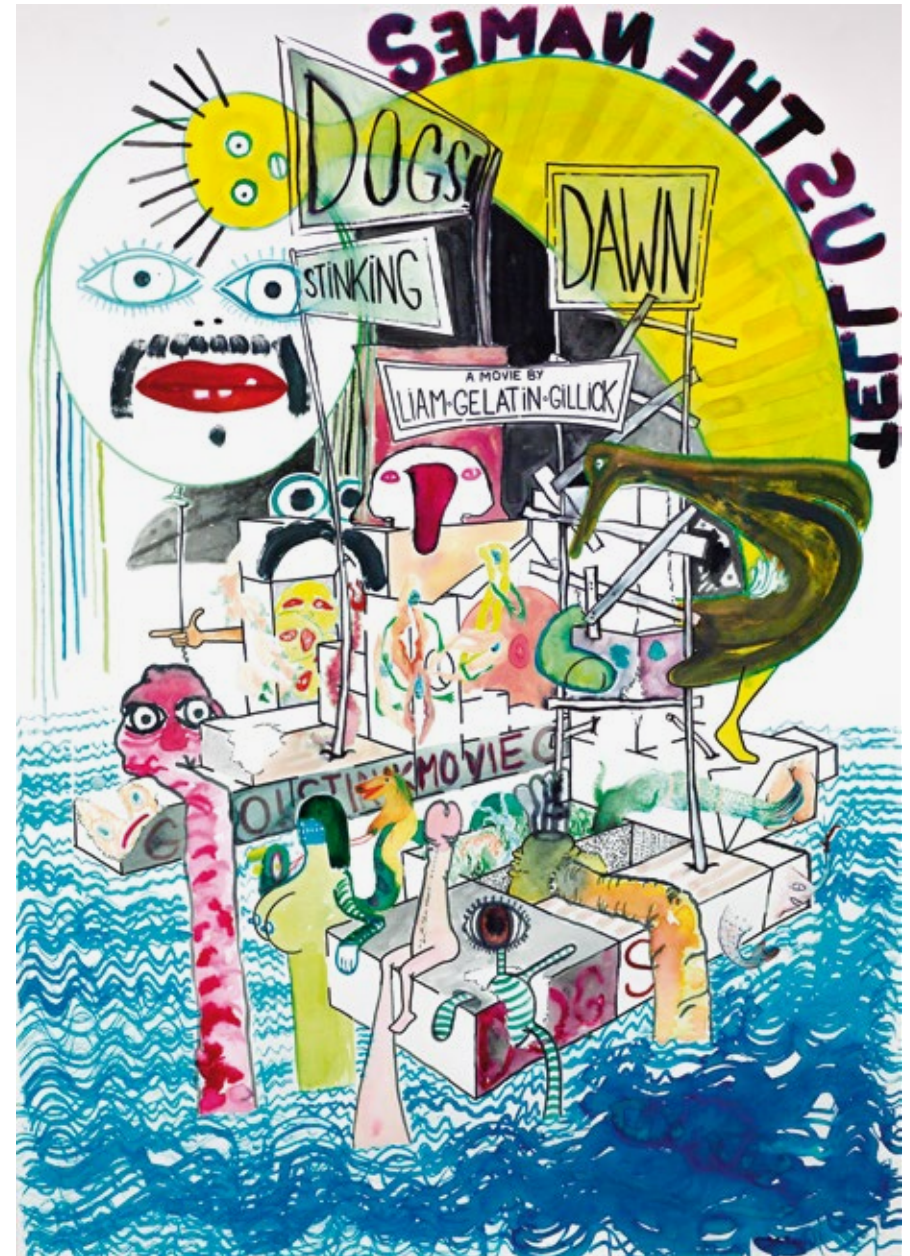
F6/9  
No more chicken soup when we were sick!

EbM9 F6/9  
The last days of school! Last days of school!





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

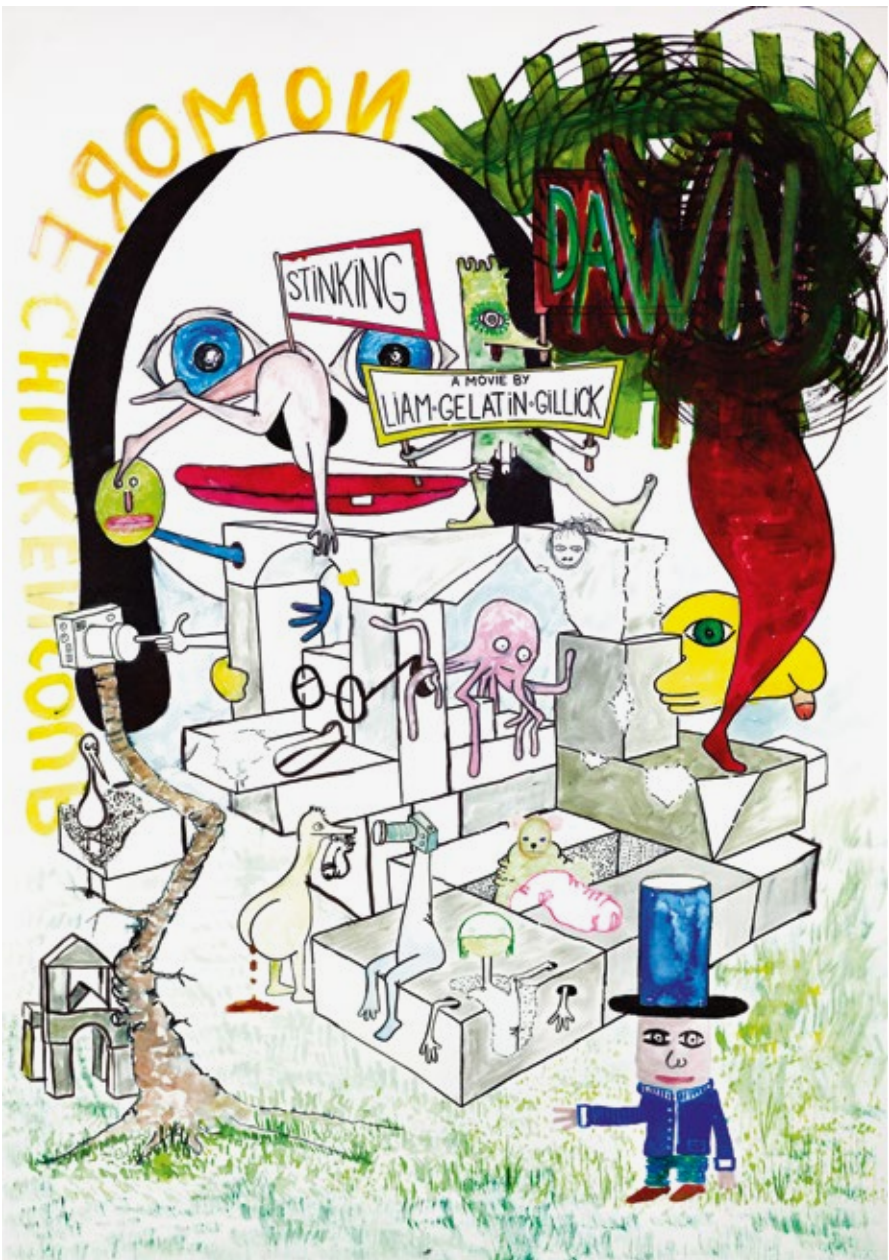


Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

## *Turdelette of Love*

We are all assholes we stink from our heads.  
We gotta change, make a big stool,  
thinking, that's for fools.

Turdelette of Love  
gimme your Turdelette of Love.  
Turdelette of Love  
gimme your Turdelette of Love.

We are all assholes we stink from our heads.  
We gotta change make massive stool,  
thinking that's for fools.

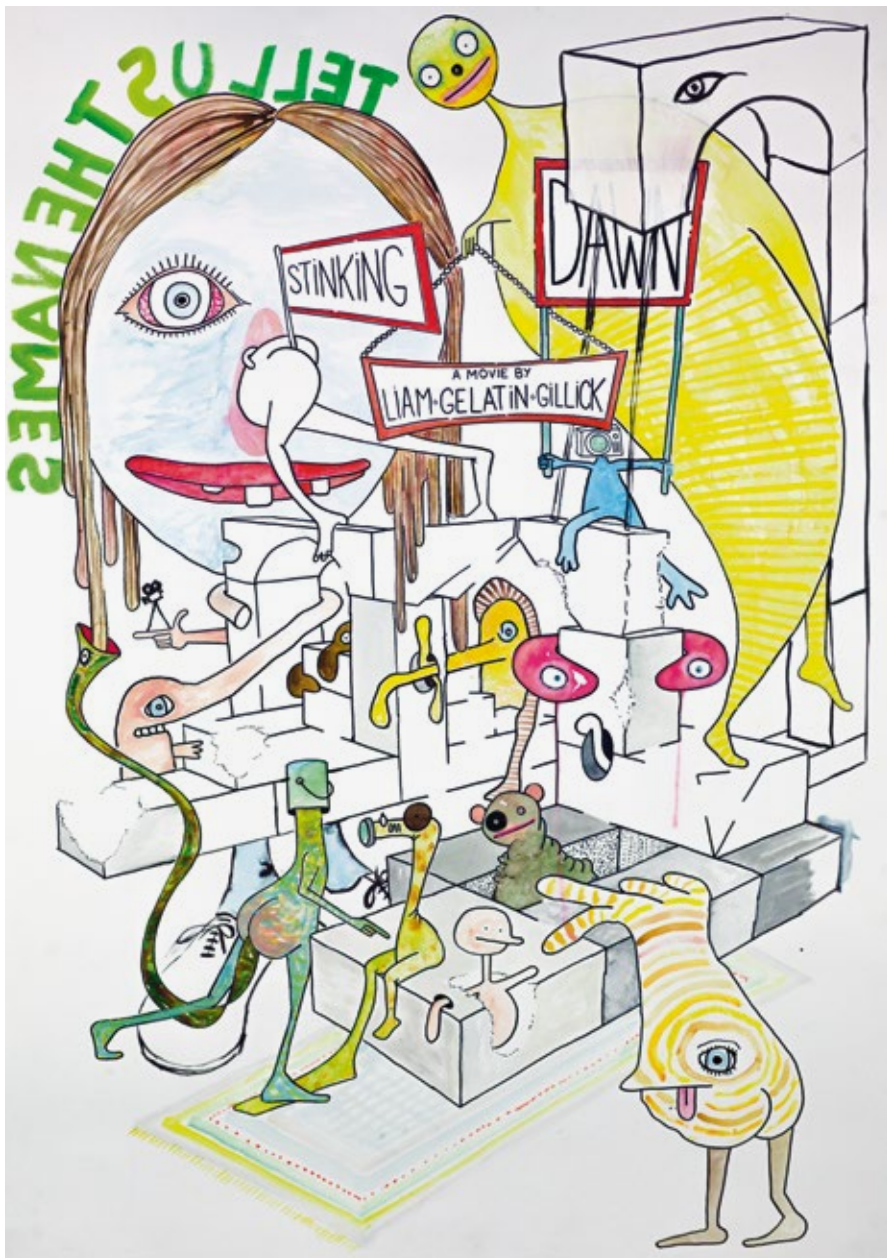
Turdelette of Love  
gimme your Turdelette of Love.  
Turdelette of Love  
gimme your Turdelette of Love.

You should talk to our ass, our heads are sick  
yea. That's ... it, pretty shit.  
You should talk to our ass, our heads are sick  
yea. That's ... it, pretty shit.

We are all assholes all, thoughts are rooted in  
the poo.  
We are all assholes all, and all my shits are for you.

Lyrics: Gelatin, Music: Artjom Astrov





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

## Popo Song

cawliflour cawliflour  
 octopus and chicken soup  
 good and evil  
 very cheap  
 popo popo popo popo  
 popo popo  
 me like you  
 popo popo popo popo  
 popo popo  
 me like you  
 free the popo  
 popo popo  
 popo popo  
 me like you  
 we sing popo  
 popo popo  
 we sing popo  
 popo po  
 we sing popo me like you  
 popo popo popo popo po

Lyrics: Gelatin, Music: Artjom Astrov





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

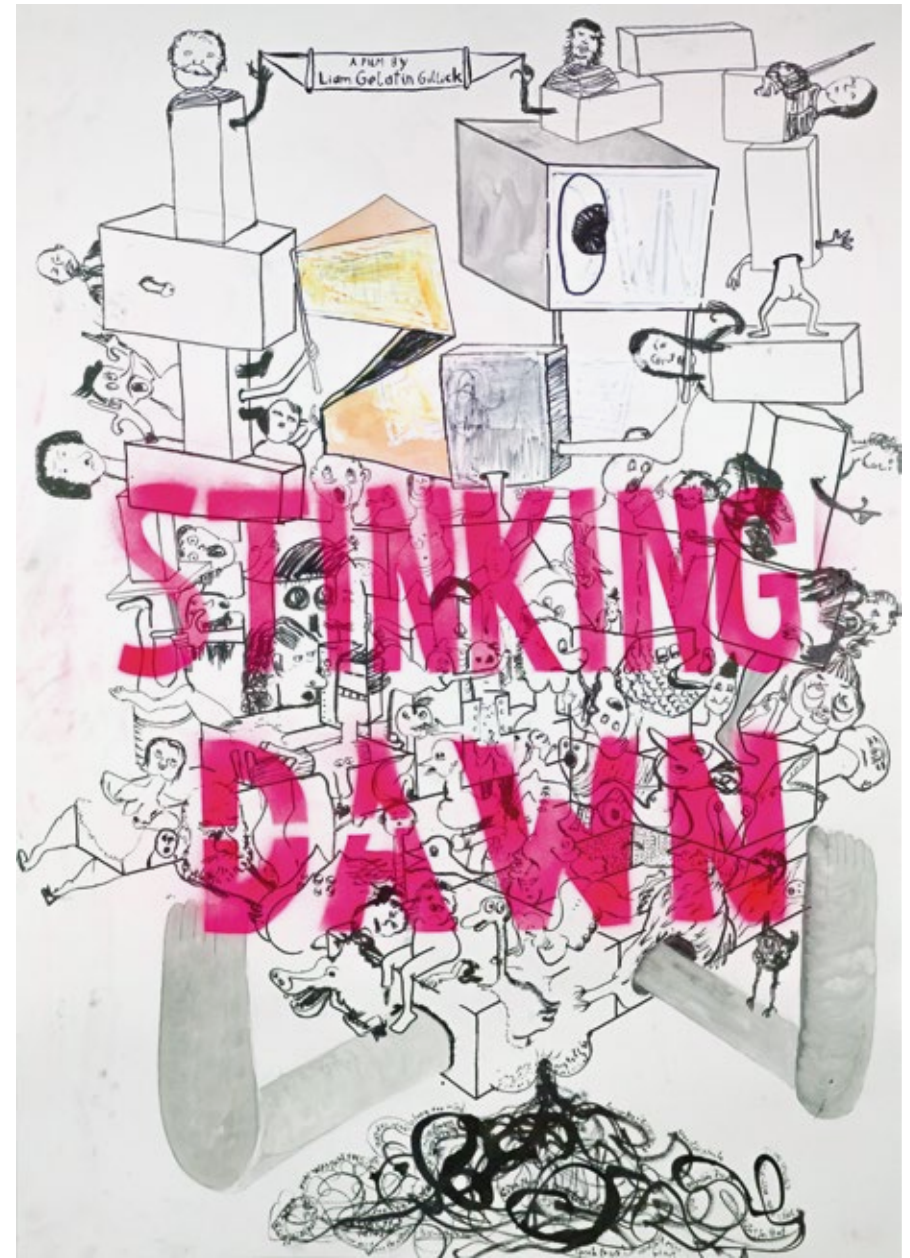


Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



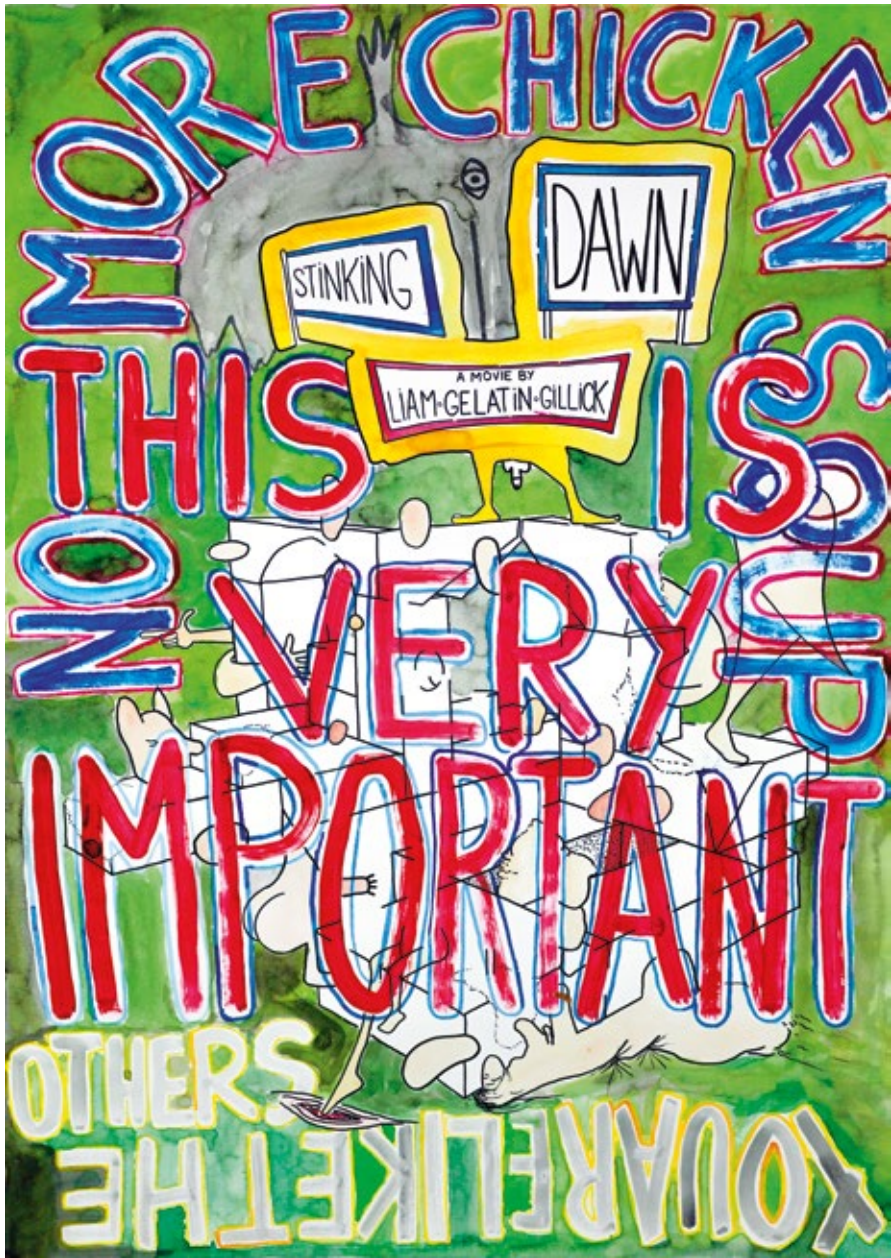


Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna





Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



### Pay as You Wish!

During the shooting days and each Sunday you decide on the admission fee and pay as much as you want for your exhibition visit.

### Program

#### Opening

Tue 4/07 2019, 7 pm  
The artists are present

#### Tours

All tours are free with admission!

#### Curator's Tours

The curators of the exhibition, Lucas Gehrmann and Luca Lo Pinto, discuss topics addressed by the sculptural setting and the wider implications of the performative, projected and presented work.

Tue 16/7 2019, 6 pm  
With Lucas Gehrmann

Thu 3/10 2019, 6 pm  
With Luca Lo Pinto

#### Sunday Tours

Every Sunday at 3 pm you can join our art educators on a guided tour to explore the exhibition. With: Wolfgang Brunner, Carola Fuchs, Michaela Schmidlechner and Michael Simku.

Sun 7/7, 4/8, 15/9 2019, 3 pm  
**1979 – Birth of the Present**

Sun 14/7, 18/8, 25/8, 8/9 2019, 3 pm  
**Art, Revolution and Other Stories**

Sun 21/7, 28/7, 1/9, 29/9 2019, 3 pm  
**Cocktails for Cyber Wolves**

Sun 11/8, 22/9, 6/10 2019, 3 pm  
**In the Hanging Gardens of Creativity**

### Exhibition

Kunsthalle Wien GmbH

#### Directors

WHW – Ivet Ćurlin,  
Nataša Ilić,  
Sabina Sabolović

#### CFO

Sigrid Mittersteiner

#### Curators

Lucas Gehrmann  
Luca Lo Pinto

#### Exhibition

Management  
Hektor Peljak

#### Construction

Management  
Johannes Diboky  
Danilo Pacher

#### Technicians

Beni Ardolic  
Frank Herberg (IT)  
Baari Jasarov  
Mathias Kada

#### External Technicians

Harald Adrian  
Hermann Amon  
Dietmar Hochhauser  
Bruno Hoffmann  
Alfred Lenz

#### Art Handling

Marc-Alexandre Dumoulin  
Chris Fortescue  
Johann Gröbner  
Scott Hayes  
Lazar Lyutakov  
Johann Schoiswohl  
Andreas Schweger  
Stephen Zepke

#### Marketing

David Avazzadeh  
Katharina Baumgartner  
Adina Hasler  
Marlene Rosenthal

#### Press & Communication

Stefanie Obermeir  
Paula Thomaka (intern)

### Fundraising & Sponsoring

Maximilian Geymüller

#### Event Production

Gerhard Prügger

#### Dramaturgy

Andrea Hubin  
Vanessa Joan Müller  
Maximilian Steinborn  
Eleanor Taylor

#### Education

Wolfgang Brunner  
Carola Fuchs  
Michaela Schmidlechner  
Michael Simku  
Martin Walkner

#### Assistant to CFO

Andrea Cevriz

#### Office Management

Maria Haigermoser  
Vasilen Yordanov

#### Finances

Mira Gasperevic  
Natalie Waldherr

#### Visitor Service

Daniel Cinkl  
Osma Eltyep Ali  
Kevin Manders  
Christina Zowack

### Publisher

Kunsthalle Wien GmbH

#### Texts

Lucas Gehrmann  
Liam Gillick

#### Editing

Vanessa Joan Müller  
Eleanor Taylor  
Martin Walkner

#### Art Director

Boy Vereecken

#### Design

Antoine Begon

#### Print

Seyss GmbH & Co KG

© 2019 Kunsthalle Wien GmbH

Kunsthalle Wien GmbH is the city of Vienna's institution for international art and discourse.

WIEN  
KULTUR



DERSTANDARD

**monopol**  
MAGAZIN FÜR KUNST UND LEBEN

VÖSLAUER



## Pay as You Wish!

During the shooting days and each Sunday you decide on the admission fee and pay as much as you want for your exhibition visit.

More information on the program:  
[kunsthallewien.at](http://kunsthallewien.at)  
[kunsthallewien.at/blog](http://kunsthallewien.at/blog)  
[facebook.com/KunsthalleWien](https://facebook.com/KunsthalleWien)  
[instagram.com/KunsthalleWien](https://instagram.com/KunsthalleWien)  
[twitter.com/KunsthalleWien](https://twitter.com/KunsthalleWien)  
WhatsApp Service:  
+43 676 378 65 12  
#StinkingDawn

Kunsthalle Wien  
Museumsplatz 1  
1070 Vienna, Austria  
[www.kunsthallewien.at](http://www.kunsthallewien.at)  
+43 (0)1 521 89-0

